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CATALOGUE
OF AN EXHIBITION OF

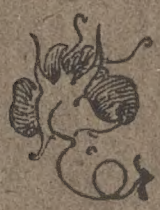
ETCHINGS, DRY-POINTS, AND A FEW DRAWINGS

BY

WHISTLER

WITH AN INTRODUCTION BY

JOSEPH PENNELL



FREDERICK KEPPEL & CO.
20 East 16th Street
NEW YORK

OCTOBER 14th TO NOVEMBER 5th, 1904

SMITHSONIAN
INSTITUTION
518.

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WHISTLER AS AN ETCHER

By Joseph Pennell

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so--- to praise enthusiastically—is only to decry. To state things truly is only to overstate. For this is not the way of the critic, who analyses and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, "Je n'en vois pas la nécessité."

I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and, more than this, there is no reason why he should. When Rembrandt lived, it was the fashion to illustrate biblical subjects, and he did so extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates

for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt's greatest by collectors—they are his most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching-needle for the same ends I have no means of knowing; I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, "the huge plate is an offence." He may therefore be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch.

I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk's mistakes and filling up his omissions, just as they do in the City, from which he mostly escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with

Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints, if you can find them — only no museum has a complete collection — it becomes evident at once who was the greater artist. The older master is conservative and mannered; the modern master, respecting all the great art of the past, is gracious, and sensitive, and perfectly free. Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the Soupe à Trois Sous, or the Mère Gérard, or fifty others? And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian set, or the Kitchen of the French series, passages of luminous shadow which Rembrandt never approached in the Burgomaster Six or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the Black Lion Wharf, or the Unsafe Tenement, and it will soon be seen who was the greater craftsman. And so it goes all the way through.

And Whistler added a new scientific method to the art of etching, that of painting on the copper plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross-hatching? Nobody. And yet he never transgressed a single one of the laws which the

other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. There are in the French set, prints, like the night scene in the Alsatian village, called Street at Saverne, which are as good as any that ever came after. And if looked at carefully—I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention—the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, and in his yet unpublished Parisian series of little shops, scenes on the Boulevards and in the Gardens, he carries on the same idea of painting with exquisite line. One of the most interesting, I think, of all his coppers is the Adam and Eve Tavern, in which the earlier manner is being broken away from and his final method is taking its place; both the styles harmonizing perfectly. I know little, and can say less, of the states of his plates,—and I believe he himself knew little more about them,—how many were printed, whether they exist or not, or what has become of the coppers. All I do know is that in the case of the Thames set, long after Whistler or Delâtre—I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the copper plates, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or, if they were not, destroy the plates and sell

them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced, and the world is the richer by a number of splendid examples of the master.

It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England or America. A few were exhibited in the second International in London, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown often. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs in 1892 and 1893. But all his life Whistler was working on copper, and no man living, at the present time, has any idea how many etchings he made. All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished.

New York, October, 1904.

CATALOGUE

CATALOGUE

ETCHINGS AND DRY-POINTS

1 **Whistler's First Plate.** Not catalogued by Wedmore (who had not seen it) but mentioned in his introduction, page 11.
Done for the United States Coast Survey.

2 **Liverdun.** (Wedmore No. 4.)

3 **La Rétameuse.** (Wedmore No. 5.)

4 **En Plein Soleil.** (Wedmore No. 6.)

5 **The Unsafe Tenement.** (Wedmore No. 7.)

6 **The Dog on the Kennel.** (Wedmore No. 8.)
"'While Whistler was etching the preceding plate—*The Unsafe Tenement*—the dog,' says Mr. Avery, 'jumped up on to the kennel, and Whistler stopped his work on the larger plate to make this one.'"
Frederick Wedmore, *Whistler's Etchings*, p. 8.

7 **La Mère Gérard.** (Wedmore No. 9.)

8 **Street at Saverne.** (Wedmore No. 11.)
"There are in the French set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."
From the Introduction by Joseph Pennell.

9 **Little Arthur.** (Wedmore No. 13.)

10 **La Vieille aux Loques.** (Wedmore No. 14.)

11 **La Marchande de Moutarde.** (Wedmore No. 16.)
(*a*) First State. With the address of Delâtre.
(*b*) An intermediate proof between the First and Second States; the plate still bears the address of Delâtre, but a stroke has been drawn through it. In the Second State the address is effaced.

12 **The Rag Gatherers'.** (Wedmore No. 17.)
"A fine plate executed during the same period is *The Rag Gatherers*—a squalid interior with two figures at the back, very suggestive and powerful in effect."
T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

13 **Fumette.** (Wedmore No. 19.)

14 **The Kitchen.** (Wedmore No. 19)

(*a*) First State.

(*b*) Second State, with further cross-hatching in the beam at the top of the plate.

"The kitchen is flooded with sunshine, like a chamber of De Hooch's."

Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."

From the Introduction by Joseph Pennell.

15 **Title to the French Set.** (Wedmore No. 20.)

"The artist sits, making a drawing, and surrounded by a group of boys and girls, freely and gracefully sketched."

Frederick Wedmore, *Whistler's Etchings*, p. 26.

16 **A Little Boy.** (Wedmore No. 22.)

Done as a portrait of Seymour Haden the younger.

17 **Seymour.** (Wedmore No. 23.)

Also a portrait of Seymour Haden, Junior.

18 **Annie Seated.** (Wedmore No. 24.)

"One of the most beautiful of the many portraits of Miss Annie Haden."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

19 **The Music Room.** (Wedmore No. 26.)

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Freer.

a First State. There is no indication of fingers on Sir Seymour's right hand.

b Second State. The fingers are sketched in.

20 **Soupe à Trois Sous.** (Wedmore No. 27.)

21 **Bibi Valentin.** (Wedmore No. 28.)

22 **Reading in Bed.** (Wedmore No. 29.)

a First State.

b Second State.

23 **Bibi Lalouette.** (Wedmore No. 30.)

"A charming study of a boy sitting on a sloping bank."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."

Frederick Wedmore, *Whistler's Etchings*, p. 30.

24 **The Wine Glass.** (Wedmore No. 31.)

"A marvellous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell*."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

25 **Greenwich Park.** (Wedmore No. 33.)

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work. They are interesting as illustrating his earlier and later method of treating a class of subject which was so unusual with him.

26 **Thames Warehouses.** (Wedmore No. 35.)

One of the Thames set.

27 **Westminster Bridge.** (Wedmore No. 36.)

One of the Thames set.

28 **Billingsgate.** (Wedmore No. 44.)

29 **Landscape with a Horse.** (Wedmore No. 46.)

30 **Becquet. (The Fiddler.)** (Wedmore No. 48.)

One of the Thames set.

31 **Finette.** (Wedmore No. 54.)

This is unquestionably one of the finest existing examples of Whistler's rare "middle period." The plate is also in its finest state, after the addition of the grill in the window, but before the objects on the table were re-drawn. From the Menpes Collection.

32 **Rotherhithe.** (Wedmore No. 60.)

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of colour. This plate is one of the strongest and most vigorous of the series."

T. R. Way, *The Art of J. McNeill Whistler*, p. 69.

One of the Thames set.

33 **The Forge.** (Wedmore No. 63.)

One of the Thames set.

34 **Millbank.** (Wedmore No. 67.)

One of the Thames set.

35 **Limehouse.** (Wedmore No. 37.)

One of the Thames set.

36 **Tyzac, Whiteley & Co. (Eagle Wharf.)** (Wedmore No. 39.)

One of the Thames set.

37 **Black Lion Wharf.** (Wedmore No. 40.)

"Mr. Whistler's plate, *Black Lion Wharf*, or *The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."

Joseph Pennell, in a letter to the London *Daily Chronicle*, February 22, 1895.

One of the Thames set.

38 **The Pool.** (Wedmore No. 41.)

One of the Thames set.

39 **Thames Police.** (Wedmore No. 42.)
One of the Thames set.

40 **'Longshoremen.** (Wedmore No. 43.)

41 **The Lime-Burner.** (Wedmore No. 44.)
One of the Thames set.

42 **The Little Pool.** (Wedmore No. 72.)
a Trial proof with writing at the bottom but before the sky, and before the shading in the water.
b Trial proof with the writing, the sky added.
c The writing effaced.
One of the Thames set.

43 **The Tiny Pool.** (Wedmore No. 73.)

44 **Little Smithfield.** (Wedmore No. 78.)
"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."
Frederick Wedmore, *Whistler's Etchings*, p. 49.

45 **Cadogan Pier.** (Wedmore No. 79.)
"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.'"
T. R. Way, *The Art of J. McNeill Whistler*, pp. 73, 74.
One of the Thames set.

46 **Old Hungerford Bridge.** (Wedmore No. 80.)
"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."
T. R. Way, *The Art of J. McNeill Whistler*, p. 71.
One of the Thames set.

47 **Amsterdam.** Etched from the Tolhuis. (Wedmore No. 82.)
First State.
"The rare First State, which, in the only exquisite impressions, is on thin Japan paper, is without the monogram. In the Second State the sky is reworked so that it is less wild and full but also less dramatic."
Frederick Wedmore, *Whistler's Etchings*, p. 50.

48 **Chelsea Bridge and Church.** (Wedmore No. 85.)
One of the Thames set.

49 **Elinor Leyland.** (Wedmore No. 95.)
a Early trial proof before the diagonal shading in the background.
b With the diagonal shading. From the Menpes Collection.

50 **Florence Leyland.** (Wedmore No. 96.)
a Early trial proof before the position of the right foot was changed.
b The right foot changed.
"Of all the portraits, however, that entitled *Weary* and the portrait of Florence Leyland, with its perfect grace of line and pose, are perhaps the most completely satisfying."
T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

51 **The Boy.** (Wedmore No. 109.)
One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

52 **The Little Forge.** (Wedmore No. 115.)
Trial proof before the monogram.

"In front a man stooping over an anvil. Behind him other figures in graceful action: one working near the window, one standing near the furnace. Light and shadow play among the blackened rafters of the roof. Through the window, a slight winter landscape of bare tree-trunks.

"One or two trial proofs before the monogram, and again, with the monogram only in outline."

Frederick Wedmore, *Whistler's Etchings*, p. 60.

53 **Two Ships.** Wedmore No. 116.)

54 **The Scotch Widow.** (Wedmore No. 118.)
An extremely rare dry-point.

55 **The Dam Wood.** (Wedmore No. 120.)
See the note on Greenwich Park, No. 25.

"A study of slender young trees, with a few leaves left in the late autumn. Mr. Avery has the first proof of this rare, slight, and most suggestive dry-point, done in 1875. The Dam Wood is near Speke Hall."

Frederick Wedmore, *Whistler's Etchings*, p. 61.
Also see Wedmore, *Etching in England*, p. 36.

Trial proof before the monogram. From the Menpes Collection.

56 **Sketch from Billingsgate.** (Wedmore No. 130.)

57 **From Pickled Herring Stairs.** (Wedmore No. 137.)
a Trial proof before the vertical dry-point work on the large building at the right.
b The large building shaded.

58 **St. James's Street.** (Wedmore No. 140.)
a Trial proof before the plate was cut. From the Menpes Collection. Undescribed by Wedmore.
b The published state.

59 **The Large Pool.** (Wedmore No. 143.)
Proof before the sail of the boat at the extreme right was completely shaded, and before many other minor changes.

60 **The 'Adam and Eve' Tavern, Old Chelsea.**
(Wedmore No. 144.)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

From the introduction by Joseph Pennell.

61 **The Little Putney.** (Wedmore No. 146.)

62 **Hurlingham.** (Wedmore No. 147.)
Trial proof full of added pen-drawing by Whistler.

63 **Fulham.** (Wedmore No. 149.)

64 **Little Venice.** (Wedmore No. 149.)

"Power of selection, power of composition, delicacy of handling, all say their last word in the *Little Venice.* Art does not go any further."

Frederick Wedmore, *Etching in England*, p. 37.

One of the Venice set.

65 **The Little Mast.** (Wedmore No. 151.

Proof touched in sepia by Whistler.

One of the Venice set.

66 **The Doorway.** (Wedmore No. 154.)

a Trial proof before roulette work in various parts of the plate. In brown ink.

b Published state. In black ink.

"Much richer in effect, and with more elaboration of detail than is usual in this series, is *The Doorway*, a beautiful view of what has once been a palace. . . . The fine architecture of the exterior, with the rich tracery of the windows is very beautifully indicated, and the water in the foreground is wonderfully transparent."

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73, 74.

One of the Venice set.

67 **The Piazzetta.** (Wedmore No. 155.)

One of the Venice set.

68 **The Traghetto.** (Wedmore No. 156.)

Trial proof before the body of the seated figure at the left of the table was clearly defined.

One of the Venice set.

69 **The Riva — Number One.** (Wedmore No. 157.)

One of the Venice set.

70 **Two Doorways.** (Wedmore No. 158.)

One of the Venice set.

71 **The Beggars.** (Wedmore No. 159.)

One of the Venice set.

72 **The Mast.** (Wedmore No. 160.)

a Trial proof. Before the figure at the right was finished. From the Rawlinson Collection.

b Another trial proof with the figure at the right fully indicated, but before the coat was lengthened as it is later.

One of the Venice set.

73 **Doorway and Vine.** (Wedmore No. 161.)

a Trial proof. The figure of the man seen through the passage has only one arm extended.

b This figure has both arms extended.

One of the "Twenty-six Etchings."

74 **The Wheelwright.** (Wedmore No. 162.)

One of the "Twenty-six Etchings."

75 **San Biagio.** (Wedmore No. 163.)

Trial proof before the retouches under the arch.

One of the "Twenty-six Etchings."

76 **Bead-Stringers.** (Wedmore No. 164.)
One of the "Twenty-six Etchings."

77 **San Giorgio.** (Wedmore No. 167.)
Trial proof before the monogram.
One of the "Twenty-six Etchings."

78 **Nocturne — Palaces.** (Wedmore No. 168.)
Trial proof before the monogram. In later impressions the shading below and to the right from the chimney was much reduced in tone and dark strokes appear in the water at the right.
One of the "Twenty-six Etchings."

79 **The Long Lagoon.** (Wedmore No. 169.)
Trial proof before the monogram.

"Faint, of considered slightness, without light and shade, the effect is like that of a silver point."
Frederick Wedmore, *Whistler's Etchings*, p. 78.

One of the "Twenty-six Etchings."

80 **The Bridge.** (Wedmore No. 171.)
Trial proof before the butterfly was burnished out. The impression is a beautiful example of Whistler's "golden" printing.
One of the "Twenty-six Etchings."

81 **Upright Venice.** (Wedmore No. 172.)
a Early trial proof before the foreground.
b Trial proof. In later impressions the cabin of the dark gondola near the quay casts a much longer shadow.
One of the "Twenty-six Etchings."

82 **Lobster-Pots.** (Wedmore No. 174.)
One of the "Twenty-six Etchings."

83 **The Riva — Number Two.** (Wedmore No. 175.)
One of the "Twenty-six Etchings."

84 **The Balcony.** (Wedmore No. 177.)
Trial proof before the shading back of the seated figure in the balcony.

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as in the *Palaces* or the *Doorway*."
Frederick Wedmore, *Whistler's Etchings*, p. 80.

One of the "Twenty-six Etchings."

85 **The Fishing-Boat.** (Wedmore No. 178.)
Trial proof. The coat of the man in the boat is in outline.
One of the "Twenty-six Etchings."

86 **Ponte Piovan.** (Wedmore No. 179.)
a Trial proof before the new work at the lower right corner and on the wall at the left just above the bridge.
b Impression with this additional work. From the Rawlinson Collection.
One of the "Twenty-six Etchings."

87 **The Garden.** (Wedmore No. 180.)

Before further shading on the lintel of the door and also before the dark shade on the rise of the step against which the boy's profile is seen.

"In this set the entrancing freedom and inexhaustible suggestiveness of *The Balcony* and *The Garden* demand note."

Frederick Wedmore, *Etching in England*, p. 38.

One of the "Twenty-six Etchings."

88 **The Rialto.** (Wedmore No. 181.)

One of the "Twenty-six Etchings."

89 **Long Venice.** (Wedmore No. 182.)

In later impressions there is further horizontal shading in the clouds at the right and a scratch appears in the water at the bottom.

One of the "Twenty-six Etchings."

90 **Furnace Nocturne.** (Wedmore No. 183.)

a Trial proof before the shading between the gondola and the butterfly.

b Published state.

"In *The Furnace*, a nocturne in which through a square opening in a wall at the side of a canal is seen an interior brilliantly lighted by a furnace, the effect of chiaroscuro is still more exquisite."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

One of the "Twenty-six Etchings."

91 **Salute: Dawn.** (Wedmore No. 185.)

Trial proof. The scratches seen between the butterfly and the long ripple were later erased.

"*Salute—Dawn*, a marvellous dry-point which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler upon the copper."

T. R. Way, *The Art of J. McNeill Whistler*, p. 75.

One of the "Twenty-six Etchings."

92 **Lagoon: Noon.** (Wedmore No. 186.)

a A blonde impression.

b A darker impression.

One of the "Twenty-six Etchings."

93 **The Little Salute.** (Wedmore No. 190.)

94 **The Stables.** (Wedmore No. 198.)

95 **Putney—Number Three.** (Wedmore No. 226.)

96 **Wild West.** (Wedmore No. 228.)

The first proof from the plate.

97 **Petticoat Lane.** (Wedmore No. 230.)

98 **Old Clothes Exchange.** (Wedmore No. 231.)

99 **St. James's Place.** (Wedmore No. 232.)

100 **Troop-Ships—Naval Review, 1887.** (Wedmore No. 238.)

101 **The Bucking Horse.** (Wedmore Supplement No. 290.)

102 **Rue des Bons Enfants, Tours.**
(Wedmore Supplement No. 320.)

103 **A Guild House, Brussels.**
(Wedmore Supplement No. 346.)

PLATES UNDESCRIBED BY WEDMORE

104 **A Gondola under a Bridge.**

105 **Shipping, Venice.**

106 **The Little Wheelwright.**

DRAWINGS

107 **Putney Bridge.**
Water-color drawing given by Whistler to Walter MacNay. Mr. Ernest Brown of London says of it: "As fine as it could possibly be, and done in Whistler's very best period" (1884).

108 **Sketch of a Gown. Pastel.**

109 **Study of a Lady's Head. Sketch in black chalk.**

110 **Study of a Boy. Sketch in black chalk.**

καὶ μὴν ἀρχὴν
ἔσχον σοφισ-
μάτων
ἔμπροσθεν αὐτοῦ
γραμμάτων τ' ἐστὶ
θέσις
μυρίων δ' ἀπόντων
μοναυλίτης ἐρ-
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